

# The Shakespeare Newsletter

Vol. VI, No. 2

"Knowing I lov'd my books, he furnish'd me . . ."

April, 1956

## Advance Sales Herald Fourth

### Successful Season at Canadian Stratford

Casting for *Henry V* and *The Merry Wives of Windsor* is now complete and tickets are selling briskly as the 4th Annual Shakespearean Festival prepares to open in Stratford, Ontario on June 18th. Among the favorites who will reappear this year are Christopher Plummer (*Henry V*), Douglas Campbell (*Falstaff*), William Hutt, Robert Goodier, William Needles, and others. The nine week Festival is being directed by Michael Langham whose Memorial Theatre production of *Hamlet* starring Alan Badel opened on April 10. Tanya Moiseiwitsch has designed the settings and costumes.

### Music Festival

The second annual music Festival under the direction of Louis Applebaum continues the Shakespearean theme with Benjamin Britten's two act opera *The Rape of Lucretia*. Six performances of this opera on various dates will be interspersed with performances by a newly formed Festival Orchestra with guest directors and soloists, a Festival Chorus, three Moliere farces, and a survey of 20th Century Jazz played by such leading exponents as Wilbur de Paris, Duke Ellington, and others. Paul Draper will dance and noted musicologists will comment on the program. A variety of Shakespearean films will be shown at a local playhouse.

The tent theatre—to be replaced next year by permanent theatre, has the largest poleless area of any tent in the world, the highest, (90 foot), exterior poles and a special peaked top which permits circulation of air.

### EARLE GREY, TORONTO

Incomplete plans from the HQ of the Earle Grey Festival at Trinity College in Toronto reveal that *A Midsummer Night's Dream*, *A Winter's Tale* and *A Midsummer Night's Dream* will be on the program for the 8th Annual Festival. Dates are July 9 through Aug. 11 - five weeks.

This pioneer of Shakespeare festivals under the direction of Earle Grey performs on an open stage on the college campus.

### KARL HOLZKNECHT KILLED IN NORTH CAROLINA CRASH

Instant death came to Prof. Karl J. Holzknecht of New York University when his car skidded on damp, newly-paved Highway 13 three miles south of the Virginia border. The accident occurred on March 24 as Dr. and Mrs. Holzknecht were traveling south for a Spring vacation. Mrs. Holzknecht suffered a fractured spine.

Prof. Holzknecht, 56, went to N. Y. U. in 1928 where he became Chairman of the Division of Language and Literature in the Graduate School. His *Outlines of Shakespeare's Plays* (with Watt & Ross) and *The Backgrounds of Shakespeare's Plays* are widely known.

## Antioch Festival Expanding with Simultaneous Companies at Yellow Springs and Toledo, Ohio

In a bold bid for greater audiences, the Antioch Area Theatre for its Fifth Annual Festival this summer will enlist two companies which will commute between Yellow Springs and Toledo, Ohio. Completion of this repertory will mark production of the complete Folio. *Pericles*

and *The Two Noble Kinsmen* in a period of five summers. (I,II,III, HVI were condensed into one play.)

Managing Director Arthur Lithgow announced that one of the companies will present *Hamlet*, *The Comedy of Errors*, *Love's Labour's Lost*, and *All's Well that Ends Well*. The other will do *King Lear*, *Much Ado About Nothing*, and *Measure for Measure*. The plays will be offered in repertory with the companies alternating between the now traditional open stage on the Antioch College campus and the open stage in the Toledo Zoological Garden's Amphitheatre. Director Lithgow went to New York to enlist "the finest young professional actors" available. The director believes that "The joint venture will, inevitably, enhance the Antioch Shakespeare Festival since it means we can double rehearsal time for each play, double running time and reduce the acting load."

### The Grand Repertoire

After the seven plays have been produced and alternated between the two stages it will be possible to see the complete *Grand Repertoire* in one week at either location. The Festival will run for eleven weeks from June 27 to September 9.

Dr. Samuel B. Gould, President of Antioch College, congratulated the officials at the Toledo Zoological Gardens for the farsightedness which prompted them to embark on this exciting enterprise. He further praised the "significant cultural contribution" made by the four year old Festival.

Over 115,000 have seen the plays in the past four years. Toledo with a population of over 300,000 is but fifty miles from Detroit's population of 1,875,000. It is about 140 miles from Stratford, Ontario.

## Old Globe to Present Shakespeare and Jonson

The 7th Annual Shakespeare Festival at the Old Globe Theatre in San Diego, California, is planning a three play repertory for presentation from July 20 to September 2. A fourth production will be readied for presentation in September.

Directors for this year will be the Globe's Resident Director Craig Noel, Philip Hanson of Washington State College, and Peter Bushnell of the Carnegie Institute of Technology. The repertory will be selected from *A Midsummer Night's Dream*, *Macbeth*, *Richard II*, and either *Volpone* or *The Alchemist* by Ben Jonson.

## King John and Measure for Measure at ASFTA

Two rarely performed plays, *King John* and *Measure for Measure* have been chosen by Director John Houseman and the Board of Trustees as the first two plays to be presented by the American Shakespeare Festival Theatre and Academy. They will open on consecutive nights during the week of June 25 at the Festival Theatre in Stratford, Connecticut. The Festival will run for twelve weeks. Sunday performances will be given.

A third production—either *Romeo and Juliet* or *The Taming of the Shrew* will be introduced later depending on the availability of the desired actors and actresses.

To conform to the neo-Elizabethan method of producing plays, the stage this year will be brought farther forward into the theatre to achieve the apron stage effect. Outside, the theatre grounds are being surfaced and elaborate planting and landscaping is being completed.

*King John* has not been seen on "Broadway" since 1914. *Measure for Measure* was last produced in 1898 with Modjeska as the star.

Both plays have had recent productions at the Old Vic and the Memorial Theatre. *Measure for Measure* was produced at the Stratford, Canada, Festival in 1954.

## Shakespeare Institute At Yale Enters Second Year

The Yale Shakespeare Institute which was organized last year "to help high school teachers revitalize the teaching of Shakespeare's works" will meet again this year from August 9 to 29.

The institute program includes fourteen lectures on "the world of Shakespeare" by John Tyler Prouty, Director of the Institute, fourteen lectures on "individual plays" by Maynard Mack, "a workshop on production and direction of selected Shakespeare plays" by Frank Macmullan, field trips to rehearsals and plays at the American Shakespeare Festival Theatre at Stratford, Connecticut, an Elizabethan concert, and film presentations of Shakespeare's works.

Funds from a \$3000 gift to the Institute by Harold F. Johnson, New York financier, have been used to set up seventeen full and part time scholarships for prospective students. Last year about 100 students from seventeen states attended the Institute.

## 16th Annual Festival Planned in Oregon

Five plays are being offered at the 16th annual Shakespeare Festival at Ashland, Oregon. During the thirty-two day Festival (Aug. 1 to Sept. 1) it will be possible to see four plays on four successive days with a run of five plays possible if plans are made to see the two special performances of *Titus Andronicus*. Last year the two special performances of *Timon* proved very popular.

The plays in the regular repertory are *Romeo and Juliet*, *Richard III*, *Love's Labour's Lost*, and *Cymbeline*. Producing Director Angus Bowmer

## "Institute of Renaissance Studies" at Ashland

Establishment of an Institute of Renaissance Studies at the Oregon Shakespearean Festival (Ashland) was announced by Dr. Margery Bailey of Stanford University. The Institute is an expansion of the Stanford Field Course in Shakespeare which was conducted in Ashland during the last two Festivals.

The formal lectures and demonstrations are designed to benefit teachers, students, professional stage personnel and other visitors at the Festival. The courses are expected "to enlarge and illuminate the enjoyment of Shakespeare by an exploration of his historical setting and his theatre, centered about production of his works" on the authentic Elizabethan stage.

Dr. Bailey, founder of the Institute, will offer the Shakespeare and Art courses; B. Iden Payne (Dean of Elizabethan directors in America; Director at Stratford-upon-Avon from 1935 to 1943; director at the Old Globe in San Diego, 1949 to 1953) will lecture on Elizabethan staging; Bernard Windt of Southern Oregon College will offer the Tudor Music; and Angus L. Bowmer, Producing Director and originator of the Festival, and his staff will conduct the workshop on Elizabethan staging. Either Certificates of Attendance or university credit is offered.

announces that time-honored B. Iden Payne, now of the University of Texas—a disciple of William Poel and the Elizabethan revival—will be a guest director. Allen Fletcher of Carnegie Tech and Harold Todd will also direct the plays which are produced on an open stage constructed to Fortune theatre dimensions.



## The Shakespeare Newsletter

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### One Half of One Per Cent

The Shakespeare industry is a fascinating story. We think immediately of the surreptitious copies and the falsely attributed quartos; the successive folios; the sumptuous editions; the frauds and forgeries; the selling of infinite wood carvings made from the famous Mulberry Tree or from the charred timbers of the first Memorial Theatre. From the first Shakespeare Festival sponsored by David Garrick in 1769 to the last at the end of time, Shakespeare has been and will continue to be big business.

Millions of dollars have been spent - most of it contributions - for special theatres. Hundreds of thousands of dollars have been made and lost, but there is never a dearth of "angels" to put up more money for new theatres and new productions.

Well over \$750,000 is being spent on the American Shakespeare Festival Theatre in Stratford, Conn. The new festival theatre to be constructed at Stratford, Ontario, immediately at the close of the 1956 season will cost close to a million dollars.

It is no marvel that a million dollars can be spent on a permanent theatre, but one must raise an eyebrow slightly at the \$500,000 paid by NBC for the right to televise one single showing of Sir Laurence Olivier's technicolor *Richard III* on the afternoon of Feb. 11. General Motors in turn paid \$425,000 to sponsor the three hour show - the longest ever seen on TV, and spent countless additional thousands to promote the program through GM dealers throughout the nation. No doubt there is some justification in that an estimated 25,000,000 may have seen this single showing on 146 stations in 45 states - a total equal to the present Memorial Theatre eight month attendance for about 25 years. On that same evening at the Bijou premiere in NYC, tickets for the Actors' Fund benefit sold for \$25 to \$100. On Feb. 17, a live telecast of Maurice Evans' *Taming of the Shrew* was televised over the same network.

### Profit & Loss

Meanwhile, Marlowe's *Tamburlaine* (we mention it because it was done by the Canadian festival company and most likely was well attended by Shakespeareans) starring Anthony Quayle (Guthrie and Wolfitt prepared the text) was forced to close after 20 of a scheduled 68 performances. It opened on Jan. 19. And Orson Welles' *King Lear* which opened on Jan. 12, unfortunately marred by Mr. Welles' acting in a wheelchair (after he broke his ankle the night before the opening and sprained the other after the opening), and his usual "individuality", did not fare well and grossed only \$90,000 of an expected \$150,000 after production costs of \$60,000. And so it goes.

Meanwhile, quietly, with no publicity and with little hope for any reward but the personal satisfaction involved, scholars are painstakingly editing the texts, producing scholarly articles, compiling useful bibliographies, and building in their classrooms the love and respect for Shakespeare which makes all this possible.

How wonderful it would be if some royalty on the Shakespeare industry could be collected and used to support Shakespeare scholarship.

### Shakespeare "Tapestry"

Hanging in our office above our desk is, so far as we know, the only Shakespearean "arras" in the western hemisphere. Because we have no desire to be unique, SNL readers are offered the opportunity to share the editor's pride of possession.

In honor of the coronation of Elizabeth II, an English fabric printer created what, in our partial opinion - is the most attractive piece of material we have ever seen. The subject is Shakespeare, naturally. A full repeat of this historic material measures, as we have framed it, 50 inches wide by 60 inches long. Printed in the center is a fine copy of the Droeshout engraving. Above it is the Coat of Arms; below it the Shakespeare seal; and superimposed on the bust is the best signature from the will. Two sprigs of rosemary "for remembrance" are laid about the frame of the engraving which is upheld by two swans. Flanking the portrait are two large proscenium drapes opened to reveal interiors of the Globe theatre and the Old Vic. Four smaller openings exhibit scenes from *HV*, *Othello*, *Julius Caesar*, and *Hamlet*. Another four openings (7x9) show scenes from *MND*, *MWW*, *R & J*, and *RIII*. Other vignettes show the Birthplace, Ann Hathaway's Cottage, and the Memorial Theatre in Stratford. Each of the scenic openings and vignettes is embellished with legible scrolls giving quotations, dates, or historic data. Small medallions give Shakespeare's dates and the seals of Elizabeth I and King George. Two scrolls list the complete works of Shakespeare classified into types. Interspersed throughout the design are comic and tragic masks, festive dancing figures, a lute, cittern, viol, and viol de gamba, and decorative laurel and palm sprays.

Securing our length of material followed a long but rewarding search for the maker after seeing a casual mention of its existence in the *Stratford-upon-Avon Herald* which we receive weekly.

Background color for our "tapestry" is pale green, with gold, brown, pink, gray, and darker greens for the illustrations. It also comes in blue, brown, burgundy, and red backgrounds with contrasting colors. In chintz it sells for 15s 6d per yard (\$2.20) and in linen for 17s (\$2.38) per yard. Duty and postage add a few cents more to the price. (A full repeat, though, is a yard and two thirds.) A framed repeat is an attractive hanging for office, study, den, Shakespeare Club, or library. If you are as interested as we are, you'll be saving for a set of drapes too.

Send 25 club subscriptions or get 20 students to subscribe to SNL and we'll have Mr. William Turnbull (of Turnbull & Stockdale, Ltd., Ramsbottom, near Manchester) send you a full 60 inches. Or order direct and ask for the souvenir folder that comes with it.

### Many, many thanks . . .

to the many readers who have already so generously responded to the renewal notices we have been sending since early March. BUT we are not infallible - you may have been overlooked, you may have been billed for more or even less than you think you owe, or you may have neglected our suppliant letter. In any case, please write, even if only to say obligingly that you must discontinue your subscription. If the record seems incorrect, it will simplify matters if you can send a traceable clue. Expiration dates will be added to your address when we cut new stencils. If you have misplaced our letter, send an approximate check and the specified number of years will be added to your subscription. Won't you please write soon? Thank you.

### THE PURSUIT OF HAMLET

Ralph Waterbury Condee  
 Pennsylvania State University

The delay of Horatio and Marcellus in rescuing Hamlet from the Ghost, in Act I, Scene iv, repays close examination because it shows Shakespeare skillfully compromising with superficial realism in order to maintain the emotional momentum of the play. In the short passage involved we see him working against the limitations of his stage in order to smooth the gap between scenes and create an unbroken development toward the minor climax of the Ghost's revelations.

In this fourth scene the Ghost makes his second appearance on the parapet--this time to Hamlet, Marcellus, and Horatio. He beckons to Hamlet, and the others try unsuccessfully to hold Hamlet back. Finally Horatio and Marcellus pursue, but only after a six line delay that seems inexcusable in those who fear that he may be in the hands of a devil.

Scene iv must have been staged, in the Globe Theatre, in the same area as Scene i--either on the main platform or the balcony (I); Scene v, in any case, took place on the platform.

But the play risked having an empty stage at this moment when Shakespeare as the Ghost and Burbage as Hamlet were scurrying for their entries in Scene v, just six lines after they left in Scene iv. If Scene iv was on the platform, then Shakespeare and Burbage had to dash behind or through the curtained study, across the width of the tiring house, and enter on the other side, because no simple re-entry through the same door would indicate that this was now "a more removed ground"; if Scene iv had been on the balcony, then Burbage and Shakespeare had to clamber down a flight of back stairs to get to the main acting area.

Yet a pause in the action, with both the balcony and the platform empty while Horatio and Marcellus followed on Hamlet's heels, would lose the pitch of excitement that Scene iv had so carefully achieved. Lacking a camera-man's ability to make an instantaneous shift of location, Shakespeare left Horatio and Marcellus somewhere on the stage to hold the audience's attention. Previous experience (or several practice dashes) seem to have taught Shakespeare that it would take about five lines of dialogue by Horatio and Marcellus, after Hamlet's desperate exit from Scene iv, for Shakespeare and Burbage to scramble through the tiring house or down the back stairs. Then, when Hamlet and the Ghost were ready for their perhaps breathless entrance for Scene v, Horatio and Marcellus could abandon speech for action and leave the stage in anxious pursuit. The audience in this way is swept in a continuous crescendo to the point where the Ghost reveals to Hamlet the true villainy of Claudius.

I-W. J. Lawrence, in *Pre-Restoration Stage Studies* (Cambridge, Mass., 1927), 104, and James G. McManaway, in "The Two Earliest Prompt Books of Hamlet," *Papers of the Bibliographical Society of America*, XLIII (1949), 315, argue that the scenes occur on the platform. Ronald Watkins, in *On Producing Shakespeare* (London, 1950), 32, and others place the scenes on the balcony. Leslie Hotson, in "Shakespeare's Arena," *The Sewanee Review*, LXI (1953), 347-361, of course denies that these, or any other scenes, were played on the balcony.

### Shakespearean Miscellany

From the Report from the Folger Shakespeare Library, V:3 (March 1, 1956), we call the following which may interest SNL readers: In addition to the 2098 visits made by 243 individuals from the U. S. and Canada, and 11 scholars from 9 foreign countries, the Library sent microfilm to many parts of the world and answered hundreds of queries such as how many words are there in Shakespeare's works - approximately 400,000. [We have just made a check of the number of lines and it totals 107,758. According to a count by Alfred Hart, there are 17,677 different words in the plays.]



## The Itinerant Scholar

At the Modern Language Assn. Chicago, Dec. 27-29.

### Hamlet's 'Sallied Flesh':

#### A bibliographical Case History

Fredson Bowers, University of Virginia

"Sallied" flesh in Q2 *Hamlet*, (I.ii.129) is not a misprint for "sullied" as J. Dover Wilson has argued, but must be a variant form of "sullied" deriving from French "salier" — to dirty — though linguistic evidence is lacking. The three occurrences in Shakespeare and the one in Dekker of "sally" preclude a misprint. Although all editors save Wilson and Craig-Parrott prefer *Folio* "solid," this word must be a sophistication. Since Q1 *Hamlet* also reads "sallied," the only way in which we can justify *Folio* "solid" is to assume that the manuscript behind Q2 read "solid" but that the Q2 compositor took over "sallied" by contamination from Q1. This view has certainly encouraged modern editors to retain the traditional reading "solid," since it is well established that in Act I the Q2 text is in some part contaminated by influence from Q1. On the other hand, no editor has faced up to the fact that in II.i.39 Polonius uses "sally" in the sense of "sully" in Q2 and *F*, and in a place where Q1 is wanting. Hence, if this second use is right, the first use must also be right, and we cannot believe that "sallied flesh" derived from Q1. The only argument against "sallied flesh" that might seem to have any validity would be that in both cases Shakespeare's hand was not clear and there has been double handwriting error. Against this view are three pertinent facts: (1) If "solid flesh" is correct at I.ii.129, and "sullies" at II.i.39, we have a similar error made for two different basic words; (2) If "sallied flesh" is instead, a contamination from Q1 but "sallies" at II.i.39 is a handwriting misreading, we have coincidence in the realm of fantasy; (3) The compositor, puzzled by "sullies" at II.i.39 could not have misread it as "sullies" through his memory of "sallied flesh" earlier, since it has now been demonstrated that the compositor of Q2 I.ii. 129 was a different workman from that of II.i.39. The evidence that two different compositors set the same form of the word thus rules out the possibility that the first instance derived from Q1 contamination. Moreover, unless we are to suppose that the scribe of the prompt book AND two different compositors all made the same handwriting error, the fact that Q1 reads "sallied flesh" in turn shows that the phrase in Q2 is not a misreading. In both cases "sallied," meaning "sullied," must be right; and the meaning of the line in relation to Hamlet's thought makes "sullied" (the modernized form) the inevitable reading when joined to the strict bibliographical evidence.

### Hamlet And Oedipus Reconsidered

John E. Hankins, University of Kansas

The theory of Hamlet's motives which pictures him as the victim of an Oedipus complex should be reviewed since the appearance of Ernest Jones' *Hamlet and Oedipus* in a popular priced edition. Jones' assumption that Hamlet's jealousy of his mother's first husband gives way to a sense of identity with her second husband does not represent a normal or usual development of the Oedipus complex, in which a son's jealousy of his mother's sexual partner is the primary feature.

Hamlet's sense of bitter frustration is better explained by two other factors: 1) his feeling of degradation resulting from the knowledge of his mother's sexual incontinence; 2) his belief that his mother shared responsibility for the murder of her first husband (III.iv.28-30) and

## Dissertation Digest

Edited by

Jack E. Brown, Marshall College

**The Jaggard Shakespeare: A Bibliographical Study of the First Folio, John William Shroeder, Yale University, 1954, pp. 162, with 29 plates.**

Previously unnoticed irregularities in the printing of the First Folio are brought to light in Dr. Shroeder's detailed analysis of printing practices in the Jaggard shop. "Typographical inertia" is the principle which makes his findings possible: the fact that rules, headlines, and head-titles were "kept intact and at hand when not in use and replaced again in the forme when the next opportunity presented itself." By a careful tracing of this printing furniture as it was used throughout the production of the Folio volume, Dr. Shroeder corrects some long-standing misconceptions, discovers answers to several perplexing questions, and poses a number of challenging problems for scholars in the area of bibliographical evidence.

Among significant disclosures made in *The Jaggard Shakespeare*, a few may be singled out: (1) "There is no evidence for the postulated breakup and the consequent long hiatus in the Folio's printing"; it is therefore unnecessary to date the beginning of the printing before 1622. (2) Only one chase was used for printing the Folio, not two, as has been suggested. (3) During one period in the printing, the Jaggard workmen set, imposed, and printed portions of various plays at the same time instead of finishing one before starting another; "irregularity was the norm and regularity the exception." (4) *Timon* was substituted early in the printing for *Troilus*, not, as has been supposed, after the completion of *Cymbeline*. (5) Bibliographical evidence concerning the temporary omission of *Twelfth Night* and *Henry VIII* bolsters the earlier conjecture that these plays were printed from theatrical prompt books.

**The Dramatic Function of Shakespeare's Puns, Marvin Spevack, Harvard University, 1953, pp. 268.**

Dr. Spevack includes as puns examples in Shakespeare of "four highly esteemed figures of Renaissance rhetoric": anacalasis, syllepsis, paronomasia, and asteismus." To avoid quibbles, he is concerned only with "those instances which are publicly apparent."

In a summary of critical comment concerning Shakespeare's use of puns, the author notes the general tendency of the neo-classicists to depreciate Shakespeare's word-play; justifications of puns found in Coleridge and other Romantics; and modern critical interest in punning, stimulated by the study of linguistics and psychology. The purposes of his dissertation are "(1) to correct the views of hostile critics; (2) to expand and improve upon those of the advocates."

In order to analyze Shakespeare's use of puns in various types of plays, Dr. Spevack chooses for detailed study *Love's Labour's Lost*, *Richard II*, *Macbeth*, and *The Winter's Tale*. In each play he finds that puns occur, not haphazardly, but for such specific dramatic purposes as establishing manners, portraying character, revealing tension, and emphasizing conflict. His conclusions are that "puns are not fortuitously scattered throughout the plays, that they are included or excluded for specific reasons in particular contexts, and that, in general, they are appropriate and useful."

should share equally in the punishment. He was inhibited from action by a fear of matricide, reinforced by rational doubts concerning the Ghost and its message.

## NEW

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## Current Bibliography:

**Ashland Studies in Shakespeare, Privately published for the Festival Institute and the [Stanford] University Department, ed. by Margery Bailey, Ashland, Oregon, 1955, pp. 76, viii, vi \$2.00 (Special price to purchasers mentioning SNL, \$1.00)**

The solid articles in this large paper bound volume - 2nd in a series - have an interest and value which speaks well for the type of work being done by, and promoted at, The Institute of Renaissance Studies. The volume is intended as an adjunct to the plays produced at the Festival and studied at the Institute. For the study of *Macbeth* and 3 *H VI* there are generous and illuminating selections from Holinshed's *Chronicle* and John Capgrave's *Lieber De Illustrbus Henricis* translated by Rev. Francis Hingeston. A very interesting paper on "Repentance and the Art of Living Well" by Dr. Dolores Cunningham of Harpur College treats of the repentance theme as a dramatic convention, shows it working as a general principle of plot, characterization, reversal situations, morality, etc. and then elaborates it with reference to *Love's Labour's Lost* and *All's Well*. An informative paper on Shakespeare's Ghosts" by Margarette Christian presents a detailed view of the folklore of ghosts and necromancy (in ballads, etc.); shows the theological and governmental position on these subjects; analyzes the contemporary literature, and then relates it to Shakespeare. In addition to some excellent illustrations, a map, and 15 pages of bibliography, there is a superb parody on variorum editing in which 8 lines of the "Tennessee Waltz" are subjected to 6 pages of searching scrutiny by a bevy of cavilling "scholars." This alone is worth the price of the volume. The articles are to be commended because they shed light on such broad aspects of Shakespearean criticism and interpretation.

Digests of: **CRITICAL REVIEWS**

Henry Alden, Librarian, Grinnell College

**Ford, Boris (Editor). The Age of Shakespeare. (Vol. 2 in the Pelican Guide to Literature.) Penguin Books, 1955. 95c.**

"This book presents a comprehensive, up-to-date, and often detailed survey of the writing of the period and has the best sort of assurance, though it is rarely dogmatic. It also admirably avoids textbooks cliché and commonplace . . . But much of the bulkiness of the volume, daunting to the general reader, arises from large-scale repetition, while some of the material is set out in a bewilderingly miscellaneous way."

E. C. Pettet—*English X*:59 (Summer '55) 188-9

**Prouty, Charles Tyler, "The Contention" and Shakespeare's "2 Henry VI." New Haven, Conn., Yale University Press, 1954. \$4.00.**

"Professor Prouty sets out to overturn the modern school which sees in the Contention a bad Quarto, put together probably by memorial reconstruction. Admittedly this is a perplexingly entangled problem, for which nobody has found a solution that is completely satisfactory. Professor Prouty does not believe that the Quarto text is 'per se a bad text'—whatever *per se* may mean. He thinks with Feuilletat that . . . the Folio text is a revision of the Q. Dr. Prouty says that he proposes 'to examine as fully as possible all the evidence which in any way has to do with the textual relationship of *The First Part of The Contention* and *2 Henry VI.*' . . . This he has not done. His examination is not full. It details with a few points here and there, leaving the reader ignorant of the mass of evidence he ignores . . . We shall probably never know what process produced the *Contention*. But the beginning of wisdom about it is to recognize that it is a bad quarto. Any arguments based on its being a good quarto must be invalid."

H. T. Price—*Mod Lang Notes* LXXX:7 (Nov. '55), 527-9

"In this extremely thorough book, Professor Prouty . . . is able to refute conclusively the relatively recent view, often and expertly propounded, that *The Contention* and *Richard Duke of York* are pirated versions of 2 and 3 *Henry VI*. Instead, he demonstrates . . . that Shakespeare, sentimental objections notwithstanding, worked at revising old plays for the stage, 2 *Henry VI* being a revision of the older play *The Contention*."

C. G. Thayer—*Books Abroad* XXIX:3 (Summer '55), 349

**Traversi, Derek, Shakespeare: The Last Phase. New York, Harcourt, Brace and Company, 1955. \$4.75.**

This book "consists of an introduction sketching Shakespeare's poetic development up to the last plays . . . followed by four chapters . . . on 'Pericles,' 'Cymbeline,' 'The Winter's Tale,' and 'The Tempest.' . . . Mr. Traversi's interpretations . . . are scarcely new . . . They involve the familiar motifs of music and tempest, sea-destruction and sea-gain, death and rebirth, loss and restoration, nature and grace. What Mr. Traversi does almost uniquely well . . . is to flesh out these abstractions with sensitive unfoldings of the plays' language patterns . . . Mr. Traversi's concern . . . is almost entirely with the poetry . . . Readers who have the persistence to follow Mr. Traversi's painstaking commentaries will find his successes in reading Shakespeare's language to be considerable. His failures . . . result from paying too little attention to character and event."

Maynard Mack—*Yale R XLV*:2 (Winter '56) 271-3.

**Greg, W. W. The Shakespeare First Folio. Its Bibliographical and Textual History. Oxford, Clarendon Press, 1955. \$6.75**

This is "a very important book, even though the author says modestly . . . that it makes 'no pretence to originality.' The title by no means reflects the scope of its contents, which include discussions of copyright in Elizabethan books, of the nature of good and bad quartos, of the distinctive features of foul-paper and prompt-book copy as revealed in printed texts . . . This comprehensive account is of the utmost value, and may well provide a fresh impetus to exploration. Meanwhile, all who are interested in Shakespeare will need to refer to it."

R. A. Foakes—*English X*:60 (Autumn '55), 227

"He proceeds to consider 'Editorial Problems' in the Folio as a whole and in the individual plays. The final chapter concerns 'The Printing' . . . Every reader must be astonished by the width and sureness of his grasp . . . Sir Walter Greg is a prover of all things; his supreme virtue is his respect for facts . . . No man in the twentieth century, not even E. K. Chambers, has done more than Greg to bring to light the truth about Shakespeare and to plead its cause. Many will judge this book to be Sir Walter's greatest achievement."

Anonymous—*Times* (London) *Lit Sup* No. 2,798 (Oct. 14, '55), 612

**New Macbeth Film Coming**

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Michael Langham, Artistic Director for the Stratford Shakespearean Festival in Ontario, will direct the Festival Company in two plays, "Henry V" and "The Merry Wives of Windsor" for the 1956 season. Mr. Langham, who last year directed the Stratford production of "Julius Caesar", has recently returned to Canada from England where he directed "Hamlet" starring Alan Badel, for the Stratford Memorial Theatre.

Christopher Plummer, well known Canadian actor, will play the title role in "Henry V" coming to Stratford from Broadway where he played a lead role in Jean Anouilh's "The Lark".

The role of Falstaff in "The Merry Wives of Windsor" will be played by Douglas Campbell. Mr. Campbell has appeared in Festival productions since 1953, last year playing Casca in "Julius Caesar" and the title role in "Oedipus Rex." At the close of the 1956 season in Stratford, the Festival Company will present "Henry V" as directed by Michael Langham and a revival of "Oedipus Rex", directed by Tyrone Guthrie at the Edinburgh Festival.

## STRATFORD SHAKESPEAREAN FESTIVAL

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### D R A M A

JUNE  
18  
to  
AUG.  
18

#### HENRY V

Eve.: June 18, 21, 26, 27, 29, 30. July 3, 4, 6, 7, 9, 12, 16, 19, 24, 25, 27, 28, 30. August 2, 7, 8, 10, 11, 14, 15, 17, 18.

Mat.: June 20, 23, 28. July 11, 14, 18, 21, Aug. 1, 4.

#### THE MERRY WIVES OF WINDSOR

Eve.: June 19, 20, 22, 23, 25, 28. July 2, 5, 10, 11, 13, 14, 17, 18, 20, 21, 23, 26, 31. Aug. 1, 3, 4, 6, 9, 13, 16. Mat.: June 27, 30. July 4, 7, 25, 28. August 8, 11, 15, 17, 18.

DRAMA TICKETS: \$5, \$3.50, \$2.50, \$1.50 (Tax Free)

*directed by Michael Langham  
designed by Tanya Moiseiwitsch*

#### MOLIERE

Three Farces (in French) by Le Theatre Du Nouveau Monde: July 2, 5, 10, 13 (all matinees)

#### NEW REVUE

by Gratien Gelinas (in English) July 17, 20, 24, 27 (all matinees)

TICKETS (Above two offerings) \$3, \$2, \$1, (Tax Free)  
Time 2:30 p.m.

### M U S I C

JULY  
7  
to  
AUG.  
11

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#### FESTIVAL CHORUS

With Souvairan and Roubakine July 28, 31.

#### RAPE OF LUCRETIA

An opera by Benjamin Britten with Tourel, Vickers, Resnik, etc., July 7, 10, 12, 16, 19, 24.

#### RECITALS

Gould July 9, Tourel July 21, Arrau July 23, 26, August 4, Borkh August 6, 9, Serkin-Singher August 7.

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## Shakespeare's Roman Plays: &c.

A Continuation of the report on the 7th Shakespeare Conference at Stratford

### The Metamorphosis of Violence in "Titus Andronicus"

Eugene M. Waith, Yale University

*Titus Andronicus* had excited critical disgust largely on account of its physical violence and the florid style in which it was expressed and it was of this incongruous linking that Professor Waith wished to attempt an explanation. He noted that the current excellent production at the Memorial Theatre showed that the play could be presented without vulgarity.

Though to a degree Senecan, the play was chiefly influenced by Ovid. In Ovid's narration of the story of Tereus and Philomena in Book VI of the *Metamorphoses*, the emphasis was upon pathos and sensationalism; there was no moral reflection upon tragedy or revenge. Ovid's purpose seemed rather to convey the transforming power of states of intense emotion, and to leave us with a sense of wonder at the strangeness of it all. More important than the physical metamorphosis was the metaphysical, in which the characters, under great stress of feeling, became almost abstract expressions of their emotions. Ovid's style was certainly evocative of horror and pathos, but Professor Waith thought the distancing effect of its detachment and elegance most appropriate to the description of such transformations.

In the play *Titus*, under the pressure of cruel suffering, not only gained a sense of the inexplicable nature of his miseries, but was transformed by them into a personification of madness and revenge. In the case of Tamora it was interesting to observe that the animal imagery associated with her after death made her almost a type of physical metamorphosis. Such a change

seemed almost to envelope Lavinia at the point where her mutilated body was described in natural terms by Marcus. The intention was to point the horror which could not be physically conveyed, but, since the metamorphosis described in the language could not take place in action, the style was inappropriate. This narrative method in drama could only be used successfully where, as in the case of Duncan, the physical was not seen by the audience. Renaissance critics emphasised the element of wonder in their discussions of tragedy and, in seeking for a suitable expressive style, writers imitated the brilliance of Seneca and Ovid. Professor Waith felt that the Ovidian cast of character and language placed this tragedy beyond the usual canons of criticism.

The Renaissance interpretation of the classics was less moral than that of Mediæval writers, and Ovid was principally admired as a model of style. However, one important idea which the Renaissance drew from Ovid was the opposition of order and chaos. In this respect *Titus Andronicus* was related to Shakespeare's histories and tragedies, for its theme, though not so obtrusive as in the later plays, was the moral and political chaos consequent upon the denial of the inter-grating forces of brotherly love, friendship and gratitude.

### Beyond Politics: An Aspect of Shakespeare's Relation to Tradition

L. C. Knights, University of Bristol

Professor Knights proposed to speak of *Julius Caesar* and *Coriolanus* not as Roman, but as political plays; to examine the nature of Shakespeare's political insights and their relationship to traditional ideas. Shakespeare's political wisdom lay chiefly in his realism. He saw that the personal and specific must never be obscured by the general and abstract, for with excessive simplification of political issues came error and distortion. Thus the abstract reasonings of Brutus before joining the conspiracy were seen to be sophistical and the divorce of the personal and the public was implicitly criticised in this play. So in *Coriolanus*, the actions of Coriolanus and Volumnia, governed by codes of honour and renown, were set over against spontaneous human life. The disease of the body politic was intimately related to the defective humanity of the central figures. Since both over-simplified in their set notions about plebs and patricians, there was no possibility of establishing an understanding between the two parties. Equally in *Macbeth* and *King Lear* could be seen the necessity of a right relationship between man and man as the proper basis for a well-ordered society. Implicit in this insistence upon the individual was Shakespeare's further perception that politics should be directed not by expediency or mechanical efficiency but by ethics.

As to the available promptings of such political insights, Professor Knights wished to do more than offer suggestions. He thought that the stress upon the particular might have been learned in the small local community, perhaps Stratford. Again, such writings as Latimer's sermons and the mid-sixteenth century social moralities, which directed attention to the particular evils of general situations, might have been influences. Further, it was a mediæval habit to discuss political theories in terms of the individual man; Aquinas and John of Salisbury, for example, were constantly aware not only of the moral and spiritual basis of political order, but also of the need for mutual participation and aid within a society. The continuity of these ideas seemed evident from the writings of Hooker.

Discussions P. J. F. Danby, Univ. College of No. Wales, Chairman.

Much of the discussion stemmed from the suggestion of Dr. Bradbrook that further background to Shakespeare's political thought might well be sought in parliamentary speeches, particularly those of Queen Elizabeth to her parliament, which expressed the personal element, the "I" and "thou" relationship of which Professor Knights had been speaking. Professor Dover Wilson thought there must have been a change when James I came with his logical, watertight theories, and Professor Carrere added that James did not understand the English mind intuitively, like Elizabeth. In answer to Mr. Coghill's protest that James had referred to himself as a husband and England as his wife, Professor Knights said he considered this a mere rhetorical flourish. Professor Lever thought that in his emphasis upon the personal in politics Shakespeare belonged to a perennial tradition, for most people today still thought in terms of individuals and their idiosyncrasies, such as Churchill and his cigar.

Dr. Bradbrook disagreed, and said that people who thought in those terms were usually guilty of Volumnia's over-simplifications, and divided nations into neat groups of Communists, Fascists etc., with appropriate and well-defined characteristics.

A new point was made by Mr. David who suggested that *Antony and Cleopatra* taught us that Rome was a right expression of politics for Shakespeare since he surely wished us to applaud the defeat of Egypt by Rome; the continuance of the state of Rome was of more importance to the world than the lovers. Professor Knights replied that the positive values of the play perhaps lay in neither Egypt nor Rome and Mr. Maxwell agreed that the political situation was only a background for the personal tragedy.



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## Biographies in Brief

## JOHN WILKES BOOTH

Homer Swander, University of Wisconsin

The last public appearance of Shakespearean actor John Wilkes Booth -- as a monetary intruder on the stage of Ford's Theatre ninety-one years ago this month--was, he thought, in the role of a "purer" Brutus. He wrote in his diary that he had killed a "greater tyrant than [Brutus] ever knew"; and when he was rejected even by those who had "prayed for this end," he forgot the final cries of the Roman crowd-- "Seek! Burn! Fire! Kill! Slay! . . . We'll burn the house of Brutus"--and complained that he was "hunted like a dog" for "doing what Brutus was honored for . . ."

The forgetting is oddly ironic. Five months earlier, after he had already begun to plot against the "tyrant," he had, in a triumphant New York production of *Julius Caesar*, called forth those Roman cries: he was, apparently, a magnificent Antony. Appearing with his brothers (the famous Edwin playing Brutus, Junius Brutus playing Cassius), he gained, we are told, most of the applause.

He was born on May 10, 1838, and raised in Maryland by his mother. His father, Junius Brutus Booth, and then his two older brothers established themselves as the finest actors in America, before he made his own debut at the age of 17, playing at first mainly in the South. It was not long until the actor-manager John Ellsler could say, "John has more of the old man's power in one performance than Edwin can show in a year. He has the fire, the dash, the touch of *strangeness* . . . wait a year or two . . . and you will see as great an actor as America can produce.

From other observers there came similar prophecies. And when he appeared in Boston in 1863, billed as the "Eminent Tragedian," with a Shakespearean repertoire of *RIII*, *R&J*, *Hamlet*, *Mac*, *Oth*, *M of V* and *Katherine and Petruchio*, he created a "furore," forcing the theatre nightly to turn away "hundreds, perhaps thousands," creating a need, a critic said, for "an elastic theatre."

But the critics agreed that he would have to overcome certain "crudities." They saw no excuse "for his saying *toe* for *to*, *oll* for *all*, *entruls* for *entrails*, *saw* for *soar*, *humanuty* for *humanity*," for his misplacing the poetic accent, halting between lines, and (when playing Richard) forgetting "which of his legs is lame."

Richard was his most popular role. He was, said a critic, "the embodiment" of Richard's spirit; and he astonished his audiences with the fierce realism of his battle scene: as "reckless and desperate a fight as the stage ever witnessed . . ." They loved his "disordered mien, blood-splrent face, wild glare of the eye, and infuriate plunges at his opponent . . ."

His spirit in this scene appeared most vividly the night a confused actor let fall a powerful head blow when Booth, according to plan, was expecting a thrust. His face was instantly covered with blood, one eyebrow cut so deeply as, later, to require several stitches. But he flung the blood from his eyes and cried, "That's all right, old man! never mind me-- only come on hard, for God's sake, and save the fight."

It was this spirit, perhaps, and the "touch of strangeness," infusing a wild political idea, that led him in 1865 to his violent end. Trapped by Union soldiers in a flaming barn, and like Brutus to the last, he shot himself. He had, at the age of 26, killed not only a great President but--perhaps--a great actor.

[Dr. Swander earned his Ph.D. at the University of Michigan. His dissertation was entitled *The Design of Cymbeline*.]

## LANDMARKS OF CRITICISM

Marvin Felheim, University of Michigan

## Essay on the Dramatic Character of Sir John Falstaff

Maurice Morgann

London, T. Davies, 1771, pp. 185

Morgann is concerned with refuting the generally accepted notion that Falstaff is a coward. To do this, he first insists upon the need for considering the whole character; rejecting the *Understanding*, which infers motives and character on the basis of actions only, he insists upon *mental Impressions* as the basis for judgment for they are based upon certain *first principles of character*. Morgann insists, then, upon the clear separation of art and life; for him, "dramatic character" is synonymous with "artificial condition" and "theatric form."

"The leading quality in Falstaff's character is a high degree of wit and humour, accompanied with great natural vigour and alacrity of mind." In addition, he is a professional Soldier. Finally, the vindication of Falstaff serves not to clear his character but to show Shakespeare's "Dramatic artifice and genius."

Morgann's argument is based upon two observations: 1. No character in the play, from the "very Vulgar" to the Prince, considers Falstaff a coward; 2. Falstaff's "actual service as a soldier, in danger, and in battle," demonstrates rather wit and wisdom than cowardice.

Morgann points out that Falstaff is accepted at court, further secures "a charge of foot." The only serious charge against Falstaff's courage comes from Lancaster (II H IV, iii, 29-32) but such an accusation "appears to have been founded in ill-will, in the particular character of Lancaster, and in the wantonnes and insolence of power;" further, Shakespeare placed near "full and ample profits of its injustice": Lancaster himself has just broken "faith."

Morgann's second defense shows Falstaff's wit (he survives when all but 3 of his 150 are dead) and humour (he can jest on the field of battle; he is in complete control); attacked by Douglas he chooses counterfeit to death; wounding the dead Percy is *indecent* rather than cowardly and he carries the body to Hal, the one person in the world who knows the truth; these actions demonstrate the common sense of the soldier and the wit of the buffoon. Even Hal's epitaph, affectionate and poetic, does not mention cowardice.

As for Falstaff's running away at Gadshill, Morgann offers this defence: the action is over, he is relaxed; his assailants are vigorous, sudden, bold; he is conscious of guilt; the others have run; he doesn't stop to reflect on causes to resist. As for his lies, later, they are "braggadocioes" *after the fact*; they reflect on his veracity, not his courage.

Morgann concludes his long essay with some generalized remarks on Shakespearean characterization. Falstaff's vices are so numerous and apparent that the dramatist must guard against *disgust* on the one hand and *grief and terror* on the other. The balance is achieved through comedy, which is based on character; character, in turn, is made up of courage and ability (wit). "If we take courage away and reckon cowardice among his other defects, all the wit in the world could not support him through a single play"

Finally, Falstaff is not a Miles Gloriosus but "the most perfect Comic character that perhaps ever was exhibited"; it is this "artificial condition" which is the source of delight. But, eventually, at the end of *II Henry IV*, Falstaff begins to pander to the excesses of the Prince; then he must die; his dramatic function is over.

Marvin Felheim (Ph. D., Harvard) writes occasional articles and reviews on Shakespeare. His new book, *The Theater of Augustin Daly*, contains a long chapter on Shakespeare.

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## BRENTS STIRLING

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# Review of Periodicals

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 I. B. Cauthen, Jr., Univ. of Virginia; R. J. Dorius, Yale;  
 John B. Shackford, Cornell College, Bibliographer

## SHAKESPEARE'S SEA CONSCIOUSNESS

E. C. Pettet (University of London) has gathered according to his subtitle, "Some Notes on Shakespeare's Conscionousness of the Sea." He notes that by Elizabethan times the poets could "write of their surrounding world as a 'pleasant and friendly place' "—except that the sea still held for them its primitive terror and peril. This sense of the hostility of the sea is clearly shown in plays from *The Comedy of Errors* to *The Tempest*; shipwrecks are prominent, and the sea is described by adjectives like *raging, hungry, rude, ruthless, roaring*, and the like which describe an ingrained feeling of the sea's destructive enmity when man had to venture on it in "cockle-shells." Moreover, Shakespeare is "continually alive to the material, less poetic hazards of the men who were most vigorously challenging it—the merchant venturers" and to the poetic color of their merchandize. And the image-associations with the sea are characteristically Shakespearean: Mr. Pettet cites the "ooze and bottom of the sea" passage (*HV.I.ii.162-5*) to show his peculiar attraction for the imaginings of the undersea world. Clarence's dream in *Richard III* points out well "the three main constituents [of this sea-imagery] of seabed, wrecks, and treasure." But most remarkable is Shakespeare's association between sea and *inestimable stones*, and "it appears that through some subconscious process of mind the word 'sea' was always liable to suggest 'jewels', and vice versa," as in "jewels from the deep" in *MND* (*III.i.160-1*) and elsewhere. John of Gaunt's line "This precious stone set in the silver sea" may spring from this "peculiar fancy of the sea rich with . . . jewels." And Gloucester, to conclude, may be prompted to present his poor guide to the Dover cliffs with a jewel rather than money, by the preceding description of the prospect of "murmuring surge, / That on the unnumber'd idle pebbles chafes." ["Dangerous Seas and Unvalued Jewels," *English*, X:60 (Autumn 1955), pp.215-220.]

## THE THEFT OF THE HANDKERCHIEF

Ned B. Allen of the University of Delaware suggests that the Shakespearean texts of both Hardin Craig (1931, not that of 1951) and of Kittredge (1936) are in error in attributing to Cinthio (or Chappuy's French translation) the detail concerning the stealing of Desdemona's handkerchief by the ensign's child. The sources state clearly that the ensign himself stole the handkerchief. The source of the error of these editors seems to be in Mrs. Anna Jameson's *Characteristics of Women; Moral, Poetical, and Historical*, 1896. ["Who Stole the Handkerchief?" *Notes and Queries*, New Series II.7 (July 1955), 292]

## SOURCES OF TWELFTH NIGHT

In addition to Shakespeare's indebtedness in the writing of *Twelfth Night* to Riche's story of Apolonius and Silla and possibly also to Riche's fifth story about the reforming of a shrewish wife by treating her as a lunatic, Kenneth Muir suggests a possible further indebtedness in Shakespeare's references to Sir Andrew's dancing (*I.iii*) to the passage in Riche's epistle dedicatory concerning dancing. ["The Sources of 'Twelfth Night,'" *Notes and Queries*, New Series II:3 (March 1955), 94.]

## New Bibliographies Coming

Two new bibliographies which should be of great service to Shakespearians are in preparation. See the May *SNL* for details.

## THE GOLDEN AGE

Gosta Langenfelt traces the idea of the noble savage living in a golden age in writers of the Middle Ages and the Renaissance before Shakespeare. He cites Boethius and his influence upon Chaucer in "The Former Age"; Boccaccio in his *De Claris Mulieribus* (translated by Lord Morley about 1547) again refers to the ideal state and even explains how it came to an end—by the fencing in of common fields; Montaigne's *Des Cannibales* points out the advantages of such a state, a concept of the new society that Shakespeare incorporates in Gonzalo's speech (*Tempest*, II. i. 46). But Shakespeare, according to Mr. Langenfelt, also found in Golding's translation of Ovid's *Metamorphoses* such ideas. The author of *The Tragical Reign of Selimus* (1594) refers to the golden age, probably using as his source Boccaccio and the author of *Jacke Strawe* (1593). Spenser also discusses the golden age in the *Faerie Queen*, Book V; he "may have known Montaigne's writings, possibly also Boccaccio's, and he certainly knew the Classics." Only once does Shakespeare idealize the Indian, in *All's Well*, I. iii, but he was "too much of a realist to find much imaginative stimulus in these fanciful pictures [drawn by Montaigne and Thomas More]." In *Othello* (I. iii) Shakespeare's dislike for the primitive bears "an undeniable resemblance to Sir Walter Raleigh's description of savage in his *Discoverie of...Guiana*"; Shakespeare returns to these monsters in *The Tempest* (*III. iii. 45 et passim*) as well as in *Troilus* (*III. iii.*) and *Macbeth* (*V.viii. 25*). ["The Noble Savage" until Shakespeare," *English Studies*, XXXI:5 (October 1955). 222-227.]

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## MARLOWE AS HISTORIAN

In a previous essay Irving Ribner (Tulane) proposed that "the history play attempted to accomplish in drama the purposes of the Tudor historian"; here he measures Marlowe's *Edward II* against this definition. This is a drama that "attains maturity and some degree of aesthetic greatness" and it is "our first important tragedy based upon the chronicles and because it heralded in a new type of historical tragedy from which Shakespeare learned vital lessons to be applied in *Richard II*." Therefore, Dr. Ribner writes, "I should like to demonstrate that *Edward II* while achieving the dimensions of tragedy, accomplishes also the purposes of the Elizabethan historian." Unlike Shakespeare, however, Marlowe "does not see in history the working out of any divine providence, and therefore he cannot see in it any large scheme encompassing God's plans for men." But Marlowe embodies a philosophy of history—that history is made up of the actions of men who bring about their triumph or destruction entirely by their own abilities—as well as setting forth a distinctive theory of political sovereignty, that the king who fails to govern as a superman is doomed. Edward sins in that he does not have a paramount desire to rule a united kingdom nor an overpowering concern to maintain his power in spite of all opposition. "We thus find in *Edward II* a carefully constructed tragedy capable of producing the tragic emotions, but embodying also a distinct philosophy of history and casting its crises and conflicts in political terms." ["Marlowe's *Edward II* and the Tudor History Play," *ELH*, XXII:4 (Dec. 1955), pp. 243-253.]

## THE BIBLE AND MACBETH

"Macbeth repeats the actions of Adam, Judas, and Lucifer, as well as those of Cawdor and Macdonwald," writes Paul N. Siegel of Ripon College. Elizabethans would have seen in the play's emphasis upon the ways in which the evil passions of men prompt them to break the natural order "distant echoes" of the Bible stories, which *Macbeth* parallels in several different ways. ["Echoes of the Bible Story in 'Macbeth,'" *Notes and Queries*, New Series II.4 (April 1955), 142-3.]

## THE BRIEF CANDLE AND THE DIVINES

If *Macbeth* is viewed as "the tragedy of a human soul on its way to Hell," *Macbeth's* line about the extinguishing of the brief candle can be closely paralleled with many passages concerning the transitory nature of life to be found in the writings of Archbishop Grindal, Jeremy Taylor, the Reverend John Bradford, Richard Braithwait and other preachers and theologians of Tudor and Stuart times, writes Roland M. Frye of Emory University. Many of these divines, and poets like Donne, derive their images of life as a shadow, candle, or tale from passages in Proverbs, Isaiah, Ecclesiastes, the Psalms, or Job. ["'Out, out, brief candle' and the Jacobean Understanding," *Notes and Queries*, New Series II.4 (April 1955), 143-45.]